

# FASHION'S FORECAST

## OUR WOMAN'S PAGE.

NEW CLOTHES TO BE OLD FRIENDS  
WITH NEW FACES.

### INDIAN AND PAISLEY SHAWLS AGAIN.

Antique Jewelry Also to Be the  
Rage--Fur to Be Used Largely for  
Trimming--Novelties in Steel Or-  
naments.

(For the Dispatch.)

Those who have not turned their Paisley and Indian shawls into portieres, bedspreads, and other items of furniture, may congratulate themselves, for these long-despised heirlooms are now being brought forth, and utilized as opera-cloaks, pelerine fashion, with the points dropping sharply back and front. If fringed, the fringe is allowed to remain. The pattern is wrought, and enhanced with velvet and lace applique, outlined with jewels and gold cord, whilst the shoulder part is draped with a rich panne scarf, producing a kaleidoscope effect of coloring of Oriental splendor. The fact that rich and vivid colorings are to obtain, rather than the delicate pastel tints of the past season, is welcome news. Magenta, for instance, is again to come into consideration as a winter fashion. If kept away from too familiar terms with the complexion, it is a color which lends itself to extremely decorative, and even becoming, effects. But the interposition of some judicious black and white should be a sine qua non.

Antique jewelry are, also, being brought out from their hiding places, and worn. Heavy Italian workmanship, broad bracelets, and massive gems, may form part of our panoply of war.

This fall will last all through the winter. Seed-pearl necklaces, in all their quaint settings and designs, are once more to see the light, and rococo jewelry, also, is resuscitated. Dog collars of pearls and diamonds, or a band of tulle or chiffon or black velvet (the last is simply crossed in front with two ends and clasped with jewels), form the most fashionable coils for theatre wear.

As for the wearing of jewelry in the daytime, it is truly wondrous how one becomes reconciled to the dictates of fashion, or the latest fad. Not long since it would have been considered the height of vulgarity to appear during daylight hours wearing any amount of jewelry. Then came the thin end of the wedge, in the guise of the innocent row of pearls, which were strung around the throat, but so modest were they, so afraid were their owners that their presence might be discovered, that they were only allowed to drop over the collar slightly in front. Presently another step was taken, by the addition of another, a tiny pearl, or diamond, heart being depended from the necklet. Thus has the notion crept upon us stealthily that our jewels might occasionally be allowed a glimpse of sunshine without overstepping that terribly vague, but imperative, boundary of "good taste." The beautiful gold chains, yards in length, reappeared, to dangle from the necks of the fair woman, either with or without definite purpose, save that of ornamentation; golden hearts were attached, into which were inserted the "month-stone" of the wearer; occasionally, it is true, a watch may now be held at the further end of the chain, quite like old

freely downwards amongst the soft frills of the bodice. Turquoise ornaments are, perhaps, of all other stones, peculiarly adapted for day wear; they are of such delicate coloring, and their non-transparency gives none of the flashing lustre which we have been accustomed to consider as unsuitable, except at evening festivities. Opals, too, are somewhat of the same character, and the superstition attached to them is gradually dying out amongst sensible people. These never lack their best, however, save when set with diamonds, the iridescent lights of the brilliant seeming to add that touch of life to the opal that is needful to give it perfection. Neither turquoise or opals should be laid away in cases for very long periods, as the effect of the light upon them gives them radiance and color.

I must not forget to tell you that marquis rings are the demer d'arriver. They are of one diamond, cut in that shape, not too pointed, but rounded off a little, like the antique gems. Small diamonds are placed around each side of the ring. Orange-color diamonds appear to be coming into fashion, but they are only pretty in sets, or chains. New, also, and most curious are the "long, fine, gold chains, held together in the centre of the neck with a small crab in wrought gold. In the centre of its back is a small watch, set in diamonds similar to those worn in the button-hole.

Talking of gems reminds me that comparatively few people ever think of cleaning them, but allow them to get extremely dirty, and then send them to a jeweller. This accumulation of dirt is very injurious to the stones. Every few months all rings, brooches, and such articles as are in constant use--less frequently for those seldom worn--should be brushed with a tooth-brush which has been dipped in eau de Cologne; if the setting is open it must be brushed from the back. Then lay the articles in a heap of boxwood sawdust which has been slightly heated beforehand, and leave them for some thirty minutes. Gold chains may be washed in soap-suds, drying them on a soft towel by pulling the chain backwards and forwards, but care must be taken to pull it the right way of the curb, or link. These may, also, be placed in sawdust, the particles of which can be easily blown away afterwards. The least damp between the links is very likely to cause them to wear more rapidly.

Ear-rings are once in favor, though are not yet exact. The kind which will be most popular is the Italian style--great loops at almost touch the shoulders. By an invention these can be affixed to the ears without that disagreeable process of "piercing" having to take place.

### NOVELTIES IN STEEL ORNAMENTS.

There are a great many novelties in pretty steel ornaments, some of them being so fine as to give the suggestion of lace in the distance. There are old-fashioned looking, new purse-bags embroidered with steel; there are, also, beautiful waist-buckles in the same style, the belt being of gross-grain ribbon. But the great novelty of all is the fine steel chains, with two steel pendants attached. The chains pass round the sailor's-knot, the ends falling lower down in the front. They are very chic. I saw them on some very stylish blouses, or silk skirts. The color of the blouse forms a kind of illogical fight in cream silk muslin, the knot being arranged and held down in the way I have described.

I must mention the new bag-reticle, the same shape as that carried by our grandmothers. It is of the softest, black chamois leather, encased in the finest steel, showing the leather through. In the place of ribbon strings, it has a long steel chain to pass on the arm.

The beautiful new bags seen at the jewellers' prove that the couturiers do not

green chemises and silver thread. This tulle is to fasten all down the left side with little green velvet bands on cut-steel buckles.

Ensuite with this splendid carriage gown--for, of course, it would be quite out of the question in the street--is to be a cape of chinchilla turned back in front with fluted frills, and having a high collar at the back and a jabot of old lace in front. That hat is designed of gray velvet, with the upturned brim lined with tucks of white tulle, and decorated with a spray of velvet tea roses. The high crown has bands of green velvet on steel slides to encircle it and plumes of gray ostrich feather. I have omitted to mention that the lining of the gown and cape is to be white satin. The cost of the complete toilette will run into four figures, but that is nothing to the wealthy woman for whom it is designed. The elegantes are, this winter, to give their heartiest support to sealskin, a pelt



This magnificent coat of chinchilla, the favorite fur of the coming season, is built of the finest skins, which, disposed horizontally, form a border. The revers are of real fur, resting on many smooth layers of chiffon. A rippling frill of killed chiffon runs around their edges. The lining is a white moire brocade, with stripes.

## An Elegant Empire House Gown



Empire effects are gaining favor daily. The imported model gown shown above is an example of the long lines which are the distinguishing feature of the Empire styles. It is built of cream China crepe over a princess of cream tulle, which closes at the back. A bias drape of pale green tulle edges the neck and forms a drape at the bust line. Two bouffes of the crepe finish the bottom of the robe.

## THE ROSE IN A KITCHEN.

(Boston Post.)

There it stood in a beautiful vase, on a small ebony stand in the front window of the drawing-room.

The satin draperies swept down on either side of it, and all around glittered rare and costly bric-a-brac, yet that rose was the fairest of them all.

But the sunlight that streamed through the window revealed something fairer than the rose, something on a couch and intently engaged with a book lay what seemed indeed to be the living counterpart of the rose--the fair face so full of thoughtfulness, and the expression of the beautiful mouth seemed like the picture in a dream.

"Helen! Helen!" called a musical voice in an impatient tone, "what are you going to do with your pet rose when you go to New York? I'm sure I can't take care of it for you."

"Make yourself easy about that," said Helen. "I have found an asylum for my rose."

"Oh, who is to have it, you have so few intimate friends here," said Ethel. "Remember the little pale-face girl to whom we give sewing?"

"What! Mary Seaverns! What an idea! What can people in her circumstances want of flowers?"

"For just the same reason I do," said Helen. "Have you never noticed how wisely Mary always looks at the opening buds?"

"Yes, but Helen, just think of the rose on a table with him, chess, and bread, and stuffed in the little close room where Mrs. Seaverns washes and irons!"

"Well, Ethel, if I was obliged to live in such a room, I think a beautiful rose would make me happy."

"Oh, Helen, you are too sensational; poor people have no time for sentiment."

"You will see Ethel, that my pet rose will be just as happy in Mrs. Seaverns' kitchen as in our parlor. I do not suppose rose ever imagines if their owner is rich or poor. I wish you could have seen how happy Mary seemed when I offered her the rose."

"Well, Helen, that may be true, but I never thought of it before. In fact, I never thought those poor people had any idea of beauty, and I never before thought of giving to the poor anything but what they really needed."

In a day or two Helen carried the beautiful rose to its new home. It was placed in a very small room on a stand near the only window. As she came into the room a pale, sickly-looking woman was leaning back in her chair.

"See, mother, what Miss Helen has brought us; her beautiful rose tree; there's one rose in full bloom and two buds."

Her mother's face brightened as she said: "How kind Miss Helen is! Yes, I know you will feel so, mother," said Mary. "She has given us so many things, yet this seems to be the best of all."

But little did Helen realize when she gave the rose to Mary of the invisible thread which was twined around it.

One day in spring a gentleman called at the humble home of Mrs. Seaverns on an errand, and his eyes rested on the beautiful rose, and he stepped up to it admiringly. "That was given to us," said Mary, by a young lady as sweet and as beautiful as that."

"And how came she gave it to you?" said the stranger.

"Oh, because we are poor," said Mary. "And do not have many pretty things, so Miss Helen gave us that," Helen, said the stranger, "May I ask her other name?"

"Yes," exclaimed Mary, "Helen Pearson." "Is she here now?" asked the gentleman eagerly. "No," said Mary. "But you can find out all about her by inquiring at her aunt's house, Mrs. Montague, No. 8--street."

As a result of this Helen received a letter in a well-known handwriting. During a number of years spent abroad she had well learned the writing, and she loved the writer, but there had been a sad separation and she had believed her lover dead, but this letter told her that he still lived and loved her dearly, and the rose has accomplished its mission.

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Elegant outdoor garment of ribbed cloth, adorned with incrustations of black velvet and cloth to match over white cloth. This loose garment falls to the bottom of the skirt. The one-piece back is joined under the arms to the front, which are slightly crossed. The whole of the upper portion is covered by a large yoke of embroidered white cloth; the same is repeated at the top of the sleeves, which are further adorned with incrustations of black velvet and fluted with cuffs of the same material. The whole cloak is bordered



These up-to-date coiffures for brides show two styles. The first, that in the centre, is for a very youthful bride. The second, which is the right-hand sketch, is for an older face. The third sketch shows the coiffure as it should be for the reception which follows the wedding breakfast. In this case it will be noticed the veil is pinned back off the face and cascades on each side.

times, but more often it encircles the throat twice or thrice, and thence falls down the back. The shape is something between

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that has been rather neglected of late years. Possibly its adoption this year may be set to the credit of the small, close-fitting jackets to which it lends itself more amiably than some of the thicker furs. Broadtail is another fur which the furriers are able to fit to perfection, and, personally, I consider it the most becoming fur that we now use for winter garments. It moulds itself very satisfactorily in the swallow-tail garment that is so becoming to a tall, slight woman, and for waistcoats and plaisters.

The old order changeth, the new creeps on apace. A remark that brings the reflection of how studiously fickle, faithless, and altogether coquettish we are with modes that have not only served us elegantly and well, but have lent themselves with every persuasion to all the innumerable variations demanded by the restless exigencies of the hour.

Change, complete, absolute, and persistent, we must have, and towards this end how invaluable are the seasons. Think of the hopeless monotony of a life all summer and muslin; or, again, one all winter and fur! Of muslins, by the way, thanks to the amiably disposed atmospheric rulers, we have had more than enough for the nonce.

Enough is showing forth a disposition to hark back to brocades of rich and regal dressing, fashioned a la Watteau. And that is a fact most significant since the natural inclination of most of us is to the retention of the tea gown of clinging, picturesque order. But once the tide turns, ever so little, we may look out for floods in the near future.

The Vital Need of Coal. (Nineteenth Century Review.)

The industries by which markets are supplied and the communications, land or sea, by which these markets are reached have, since 1850, come to depend more and more upon coal. The twentieth century will see a marked increase in the price of the coal of the United Kingdom.

Of European Powers, Russia has by far the greatest reserve of coal. India, Australia, and South Africa will come to have the British empire; but the United States must become the centre of the world's coal-supply, to be, in the far future, perhaps supplanted by China and Japan. How these changes will affect the relative sea-power of nations it would be rash to attempt to predict.

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